

FREE

Vol. 2 N° 1 MAY 1987

CFRM 91.5 CABLE FM

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RAY CONDO

THE MONGOLS

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WEATHER
PERMITTING

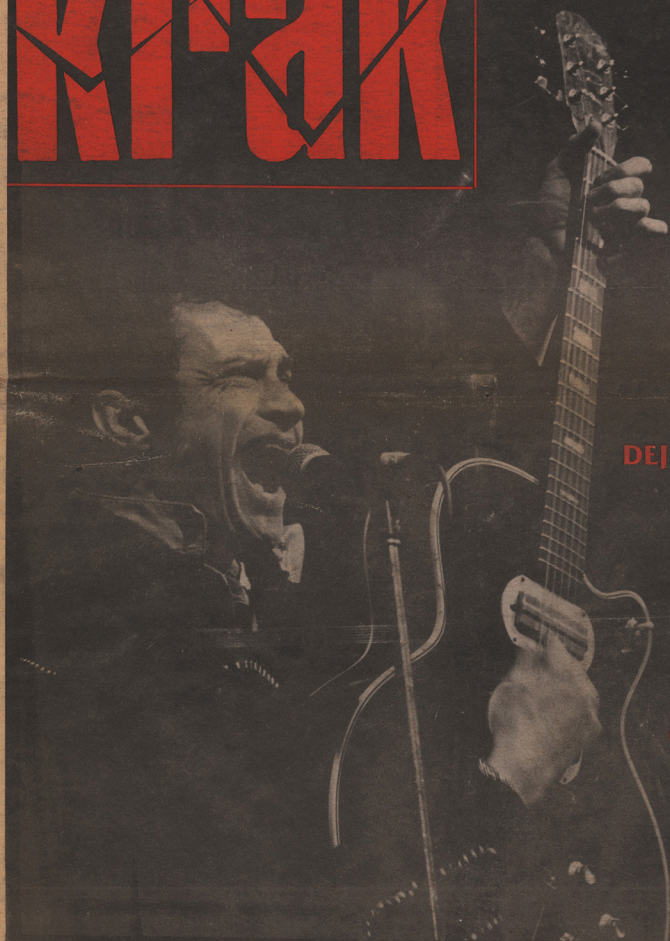
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Cover Photo of Ray Conniff
by Owen Tye



F... And What it Means

Welcome back. To say a lot has happened since our last issue is somewhat of an understatement. Something that should've happened a long time ago in this city, finally has, though it seems some people are not happy about it we'll get back to that later. You know what we're talking about, the fact that CPM has been granted an FM license.

FM. That's a pretty big word around here, and a lot comes attached with that word. Responsibility. Commitment. Promise of performance. And kicking the state of radio in this city right in the ass.

Radio can be a powerful medium. If used properly, and we plan to use it to its fullest extent, that means helping and freeing the community as much as we can. This will also mean a great deal of exposure for local bands, and many other Canadian independent bands. CPM will be heard all over the island, as well as the southshore, and Vermont on a clear day (is our station manager even back? Just imagine

riding your bike along Park Ave. with your walkman on, and the likes of Ray Conniff, Three O'Clock Train, Jerry Jerry and Deas Voodoo come over your headphones. Imagine how many other people this music will be reaching for the first time. Well you don't have to because come September, I will be a reality.

A lot of hard work is ahead of us before we hit the airwaves, and we're prepared to do it. Renovations, rewiring, antenna, and the building of a recording studio to help local bands record demo or albums. CPM will be a 24 hour community station, not-in, unless you consider Skate Shop Baby a hit, and will have no more than four minutes of an ad advertising per hour, Radio 101 and 102. Community and ethnic programs to service that part of the public, as well, classical, jazz and reggae will be offered by way of local programming. Turning into CPM after midnight will probably scare the hell out of all those Berman boys, and send them running to their mothers after

hearing the latest from the Steans.

Yet, it seems some people are not happy. They feel CPM should've gotten the license instead of us. We realize CPM is not happy with the outcome, and who could blame them? We would've felt the same way if the tables were turned. It's their every right to be pissed off! What we're saying is, let's stop the bickering right in, let's stop the bickering and fingerpointing. We're all after the same goal, and let's remember that at least the CRTIC had the brains to give the license to one of us, so that the city may benefit from it. I neither of us got it, radio in this city would be in the same shit-hole now, and for years to come. CPM is a COMMUNITY station, not simply a McGill station, and its doors are open to everyone. Let's work together, and turn this city around.

Other matters: You probably noticed if you haven't, we suggest an appointment at the so-called A.S.A.P. that Krak is now bigger. Take a look, they call it. Why? Well, advertisers tell

they would benefit from it more if it was bigger, and when you're dealing with a free publication, advertising becomes a very important part of its income. So, it's bigger. Sorry, no more staples. Besides, layout design becomes a hell of a lot more fun.

We hope you enjoy this issue featuring local bands, and some girl from Edmonton. We had a lot of fun putting it together, and would like to thank the band members for their co-operation. Krak is still learning and growing, so stick around.

Patrick Hamou
Joan Allen



- MAY
- 15 - CRSQ presents - DUB US & Friends
 - 16 - DC3 (ex-Black Flag) from L.A.
 - 17 - Beyond Possession from Calgary
 - 19 - BAD Record Launch
 - 21 - Les 4 guitaristes de L'Apparatus featuring Chris Guter
 - 22 - CRSQ presents - Imperial Force with Top Ranking
 - 23 - Rhythm Pigs & The Drosses
 - 24 - The Accused from Seattle
 - 27 - Northern Culture
 - 29 - Teenage Head & The Mongols
 - 30 - Adolescents

JUNE

- 4 - V.U.
- 5 - Berserker Noise with the French bastard
- 6 - Berserker Noise with les Parasites & Annemie
- 7 - Berserker Noise with NoMeansNo
- 10 - Measmen featuring Teslow Vex
- 12 - Moscow Cockfight
- 13 - Randy Peters from Ottawa
- 15 - 5447 with Sons of the Desert
- 20 - Svinging Relatives
- 22 - The Jazz Butcher Live
- 25 - Florida Razor
- 26 - The Feebles
- 27 - Dead Voodoo & guests
- 28 - JEXY

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Condition re-surfaced from their smoky backrooms in the early year with the release of 'Red Hot and Blue' on the Amok label, and have been performing at local venues all around town in the past months, with a very memorable performance at the McGill Daily beach. Condition have been spreading the word of urban preening, and are now getting ready to record their next full length record. Julia Gilmore made her way down to the CFMR studios one afternoon to let us know what next happened, and what was ahead. A somewhat reserved Philip 'Stan' Lanthier kept to himself and proceeded to play solitaire in his lobby.

Krak: How are things going with Condition, since the release of Red Hot and Blue?

Julia: Real busy. It's doing well, it was number one on the cross campus radio station charts, and number one on Negatives, it's doing well all around.

Krak: Is it number one twice on our charts?

Julia: Great! My god, still getting mileage out of it! (laughter)

Krak: So everything seems pretty positive right now?

Julia: Yeah, we're doing a lot of local stuff lately. We're heading to Southern Ontario for three days and starting to book a Western Canada tour.

Krak: Are you taking the '84 Voltair?

Julia: Of course! There was some question in our minds if it would make one more trip — it's made it

from coast to coast. We took an ridiculous trip down to Halifax about a month ago. We drove 800 miles for one show, but our road rock with the drum kit stopped for a bit on the way back — the drums were okay but the strap had to be bumpy.

Krak: You have a new LP in the works, tentatively 'Stop or Drop'?

Julia: My god, yes, get around... small town (laughter).

Krak: When is it expected?

Julia: Well, we hope to be in the studio really soon, it's a question of getting the funding together, which is coming slowly. We originally thought we'd release it in May or early June, which is not the best time to be releasing, particularly for the university crowd. So we're in the middle of figuring out whether or not to hold out and put it out in that fall.

Krak: Everything's been written for it?

Julia: We're all ready to go on it, it's all new material that we've written with the new line up, it's fun stuff.

Krak: Will it be on AMOK again?

Julia: Yup, we'll be recording for them again.

Krak: Any reason why you went to AMOK from Psyche?

Julia: Well, we felt like releasing 'Mumbo Jumbo', so 'Psyche, they don't really see how how to promote us, being generally promoted a lot of hardcore stuff, they don't know what the hell to do with us, they really didn't. We were approached last March in Ottawa, believe it or not, when we opened for Jesus and Mary Chain. This very diplomatic little German

follow came up to us and said 'I'd like to sign you to our record label', and we said 'well what do you do, tell us about it', and that was it.

Krak: Your song 'Moonlight' has recently appeared on AMOK's German-Canadian Friendship album. Can you give us a little background on that LP?

Julia: I think it's something that's been in the works at AMOK for at least a year and a half now. I think it's something he feels he owes to all the people he works with on the German side, because he had very good ties in Germany. Basically, he hired a couple of people in tapes and just decided from there, it's strange combination of music, a very strange mix, but interesting.

Krak: Are you comfortable now, being a band?

Julia: Yeah, it's so much easier performing, you get feedback when you're on stage from these people, it's working out really well.

Krak: From the live shows, I've seen recently the sound is much fuller now, with the addition of John Sobol on sax and so forth.

Julia: We still want to keep that edge. I think it's there, the sparseness and minimalist approach that we used to have, and yet a more happening kind of thing. It's not always easy to get along with our people. Trust with them, but there's certainly a lot more energy in writing the material and performing, keeping the whole thing rolling.

Krak: I'm curious about your musical background, because to the distinct sound Condition has, what does Julia Gilmore listen to at home?

Julia: Well, I don't have any albums, with exception of maybe three, that were put out after 1980. All the music I listen to is before the states drifted, and forbes stuff — it came from a personal interest. But that's the music. When we first started off as an instrumental band, a lot of our influences were like The Lounge Lizards, 'The Contortions', stuff like that. As things changed, and I started singing in the band, a lot of

our influences were coming from further back, we weren't so much into the funk stuff that we started out as, it's made some changes.

Krak: I'm getting the impression Condition has been around for quite a while. How long?

Julia: You guess? Oh about, your guess is as good as mine (laughter).

Krak: Like, six?

Julia: Very close, seven.

Krak: Have there been several line up changes?

Julia: Well, originally started as a four-piece, (Stashki) was just playing guitar, I was playing keyboards, Verrie was on drums, and we had a guy called Paul Smith who played clarinet and trumpet, and he was with us for two years and he left the band a week before the show — he was too nervous to play live. We said 'oh to hell with him, we could do it without him' (laughter) and ever since then we were a three piece, until recently.

Krak: As for reaction across Canada, have some cities been better than others?

Julia: Yes, definitely, one of the best cities to play in Calgary — Calgary just love us. Screening out lyrics to the songs. We passed this place larger than the 'Spectrum', we were completely confused by the whole thing, because we played on the way up at a small club for three nights and we had good crowds, universally people loved it. We did a great show on our way back we were completely shocked at the kind of reaction we got.

Krak: So Calgary is the big city for Condition?

Julia: Yeah, and Regina's good, so is Saskatoon. I guess our worst cities are Winnipeg and Vancouver, they're just too lost in 'Fur' now.

Krak: They don't take too kindly to the outside?

Julia: Not so much, they like you know, 'Mumbo Jumbo'.

Krak: Any comments on our scene?

Julia: I think it's really picking up. I think it's really made some big steps, everyone's trying to do more and be better and more professional, and I think that's good. I had a criticism about the local scene, everyone is doing something together a lot more, I find a very competitive scene. It doesn't need to be that way because there are not that many bands who are similar to one another. That's one thing that's not in other cities, local scenes in other cities tend to have everybody doing the same thing. On the Montreal scene, everybody is doing something different, so there's no reason for this competitive stuff that sort of happens, but maybe it's changing. Those Voodoo boys do a lot to change that.

Krak: Anybody you particularly like locally right now?

Julia: Well, we go to play with the Voodoo boys, so it's kind of special with them. I really like The Mongrels, I think they're great!

Krak: I think The Mongrels are the band to watch out for in '87.

Julia: I agree, I had not seen them because we were out of town a lot, and we played with them at The New Music Festival, and they were just great. I really liked them, great guys too.

Krak: I think once CFMR goes FM, one of our main objectives will be to get you and Ray Casale to do a duet on '84. James usually doesn't do it, but he does a great version as well.

Julia: (laughter) Really, they're new! I heard them do it. We first did it at our record launch for 'Mumbo Jumbo'.

Krak: And Jerry Jarry's covering 'Fur' now.

Julia: Oh really, he's throwing himself on a live grenade. That's okay, he can have it (laughter). I'm sick of that song!

Flaming Stone



Photo by Owen Egan

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Some days, M-E-D-I-O-C-R-E is sky-written over the sun in sludgy gray puffs.

—Music's always a good trail to follow out of this mess-in-life. IT play some albums and smoke a cigarette — and hype about some of the great new bands playing out of the American music scene. Ebu can't be populace. Save mankind for the guitar. Find a new faith in existence via learning to some other post-teen's angst. Cool. Let this column be devoted, then, to some new voices of America.

— and overwrought profile, as always my sponsor and muse.

About a month ago I picked up an album for no other reason than that I recognized the title from some big-time rock critic's list of good new music (you called "Real Nighttime," product of a California band called *Game Theory*). It was a lucky impulse, and one I suggest you mimic — this group is amazing. Their leader and main songwriter, Scott Miller (quoted in this column last issue) sings his songs of tough sublimity and sincere love in the same wuzzy tenor as Mitch Easter or Alex Chilton — not wimpy so much as anguished — and finds for it excellent musical support from the other members of the band (Nancy Becker, Fred Yulish, Dave Gil) and some guests, including the aforementioned Easter, and Michael Quercio of the Three O'Clock. Pass, but not a waste, the band works with that brains-

guitar-melodic bass intensity that made R.E.M. into demi-gods or more. However, they aren't just "Athens G. Wanna-be's" — on top of

the REM-semble puts, Game Theory sets up some very effective keyboard (even up-synthesizer) washes, studio effects, and ear-twitching chord and rhythm changes. Thoroughly modern Game Theory. As their new album, "The Big Shot Chronicles," is on Enigma, a label with connections in Canada, there's a good chance you will soon be able to pick up some Game Theory at a reasonable cost. Do it. How can you turn down a guy singing "pour us some gin / As I think how to call my parents / And tell them they're wrong / 'n't that what being a washed-out Bean-bag chair of a university student is all about? You gotta believe.

"I'll Feel A Whole Lot Better"... The Byrds

Another band I really enjoy listening to right now is **28th Day** — except I don't know if they still exist. I hope so, because they've already written on of the strongest ~~would-have-been-a-hit~~ radio wasn't so much garbage songs, ever, a song called "25 Pills," the lead-off tune on their first EP, *28th Day* (*Goose of My Dreams*). "25 Pills," say the experts, is the band's answer to The Jefferson Airplane's "White Rabbit." Maybe so — both are about drugs — but the song is so much more. Comparisons are "odious," but compare it ~~show about a big old~~ to *Blue*.

Smith/Joey Division/Briggs/Jefferson/Argentine/Snow (top that James Joyce) all at the same time! How about the above plus another band you may be fond of, as long as they're alternative, on every track. Michael Croward pounds [Pound-s] those JO JO rhythms, Barbara Manning's voice hangs early on the minor notes — together they produced one of the best records released anywhere in 1966. But, I don't know if I haven't been able to find out anything as to the present state of the band. My suggestion to you is to get a copy of their record (on Bring Out Your Dead Records of California) so that before they're all gone, no more band, no more pressings (unless it's a reissue) — they're among the next century. I guess that's why bands like 28th Day got played on my show. Someone's got to keep the good stuff going.

"I feel mean / I feel Okay" — David Byrne; "Drugs"

Leaping from California to Mass., the state Boston's (Bean-bag chairs can't spell), we find ourselves in contact with the first American band to sign with 4AD [the "arty" English label, home of The Cocteau Twins and Colourbox], a band known as **Throwing Muses**. "Alternative" is about as close to a catch-all moniker I can find to hand on this band. Actually, they kind of bug me — none of them are over twenty-one, yet they play stunning, dramatic songs full of unpredictable changes of mood and sound. It annoys me. I'm years older than any member of the group, yet I'm still a putzy goof, while they're exploring the edge-lands of music.

Get-ty-also, this is a group I must you invest in. Main member Kristin Hensh's voice alone is worth the imported/expense price of admission, both her EP, "Chains Changed," and the band-name-led album (here's a word that means band-name-title, but mean-bag chains don't own them!) involve us with the seeping "We're all Father / what's new?" voice full of pain and anger and the like (here I've not encountered the band behind her can play anything from snash-it up neo-metal to melodic folk — with great harmony vocals by guitarist Sylvia Donnelly to match. The lyrics are depressing, but positively so: like reading a poem by Robert Lowell or Sylvia Plath (they're that good. I'm hyperbolizing but little). On top of all this you get that groovy screw-it-4AD production (courtesy of Ivo) we all come to know and love.

"I feel GOOD!" — James Brown: about 100 songs

From the above, one can tell when I like something I like it close to death. Believe me, though. **Game Theory, 28th Day and Throwing Muses** are all putting out classic vinyl right now — so why don't you skip a meal and use the money you save to pick up some of this real-USA-genuine stuff. Buy your soul some lunch. I find those big clunky letters, M-E-E-H-O-C-R-E, blow away that my Bean-bag chair needs can get up and walk, if I have some good tunes to listen to. Like Jimi, still dreaming. I can feel the day at least part of the time. "Moon, Turn The Tides..." gently gets away. You gotta believe.

Jeffrey Bull

May '87 KRAK 11



GRUNTIES
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Parlon me, but it is 1987, isn't it? I mean, it was, what, eleven years ago that the New Wave was supposed to come crashing down on modern maudlin society and wash away all the thin, lifeless sludge that was passing for music? They were going to change the world, or at least what was coming across the airwaves, right? All that was supposed to have happened already, right?

So, what's the deal? What happened? Why is it that when I turn on the old radio in the morning do I get the feeling that I've died in my sleep and gone to Radio Hell? I try to change the channel, but as I go cruising up and down the dial there seems to be no change in the music and feel like I'm in an episode of *Twilight Zone*. (Nope. Can't be; I'm still in colour. Maybe it's the movie.)

Yuppiefication, that's it. Montreal has been fringed into believing that if you ain't a Yuppie you're nothing. To be a Baby Boomer is even better. (Sorry kiddies, the cut off date for that distinction is 1961. If you're under 25, tough.) If you're neither of these things, well, you can always be your Benetton sweater over your shoulders and hope that a BMW will magically appear in your (or your dad's) driveway.

Then there's always the music. That's the best way to prove your upper mobility if you don't have the dough. If it wasn't in the Big Chill then, hey, it just isn't real music. If they haven't been together for at least 30 years or had a reunion lately then they aren't a real band. And if you don't already know the lyrics (or those of the beer or Pepsi commercial that uses the same tune) then they aren't really saying anything. The frightening possibility exists that the 80's will be remembered as the decade the Beatles were released on C.D.

Well, wake up kids. It's '87. Believe it or not Jim Morrison is dead, and Mick Jagger would be doing a better job if he were. The times, they are changing. In fact, they're changed. Come October listen to 90.3 FM in Montreal and you'll hear just how much.

Kerry Scott Fantie

HOE YOURSELF DOWN



K.d. Lang has turned into a real phenomenon. She turned heads quickly two years ago with the release of her first EP "A Truly Western Experience" on Burnsted Records, since reissued on WEA. Who was this quirky girl with the funny glasses? Coming from a small Alberta town named Consort, where did she learn all these crazy antics, including, upon winning her first Juno, showing up in a wedding gown?

And where the hell did she get that great vocal? She literally stunned the audiences in Canada from coast to coast on her first big tour in '84-'85. And she has never looked back. She became the critics' darling everywhere and, she is one of our stars. Except for touring in the early part of '86 she stayed out of the public eye to prepare her major label debut on Sire/WEA entitled "Angel with a Larval." It's a terrific album, with everything from hard stomping tunes like "Turn Me Around" to country ballads at their best such as "Clair de Lune Phase." She can stomp all over your Bryan Adams and your Cover Harts 'til the cows come home. She is genuine and honest, right down to her sawed-off cowboy boots.

Her latest tour in support of "Angel with a Larval" brought her to our humble city on the 10th of April. The sold-out Spectrum crowd gave her one of the warmest greetings I've witnessed in quite a while. She would make members of the crowd to come up and dance on the stage if they

wanted to. At one point, so many people happily swayed her in vitation that you lost sight of her completely. Her performance is full of great energy and endurance and her vocal range is nothing short of astounding.

The K.d. Lang of today is not the K.d. Lang of two years ago. She is more serious about her work, moving from her "country punk" image into more simply a great country singer. After a solid, entertaining show I got to speak with her in the company of her pooch Gailan, in the back of her touring van. Suddenly, K.d. turned into a Kathy Dawn, a really nice, soft-spoken and somewhat shy individual who really believes in her craft.

Krak: General reaction to "Angel with a Larval" has been very positive but some of the reviews I read suggested it was over produced. K.d.: Over produced? I say my God, I think it's under produced. If they only knew what's coming. Krak: The hell? A Truly Western Experience... had a rawer edge to it.

K.d.: Oh they should get a grip! "Truly Western Experience" was done in an eight track studio. I mean let's be realistic. See people have this idealistic thing where they think and artist if they have roots interest at all, that they should record in that. Well that's bogus, because if they look at people like Patty Kline, who have been legendary, you have respect for traditional music, but you have to use progression, in order to be new or fresh, or to be at all progressive. You have to use the facilities that we have today, plus the attitude and the energy as a young person, that of course incorporates using a better studio and better production. I think "Angel with a Larval" is just live-sounding. The next album is going to be more produced, because I love producing, and if they think that well that's too bad for them, really. Krak: There just seems to be this snarl attitude in college radio, that it sounds too slick or too clean, it's somehow uncouth.

K.d.: Yeah, college radio has a problem with that, and I wish nothing about that the other day, and I went through it myself when I was in college. I thought "Oh no, let's just do it anomic and record it, and it's for the moment." I mean let's be realistic. You're competing, I am competing. I'm on Sire

Records and I'm competing against major major major you have to sound competitive. Plus, I'm gonna be on compact disc you know. The availability to sound incredible is there.

Krak: Has WEA in-masted "Truly Western Experience"? K.d.: Yeah, it was imperative, because the first mastering was just garbage. "Truly Western" and "Angel with a Larval," you can't compare them. At all. The band was two months old when we did "Truly Western" and it was recorded in an eight track studio, like I said you can't compare them.

Krak: What was working with Dave Edmunds that? K.d.: That's great.

Krak: Did he leave enough room for you to work in? K.d.: Oh yeah, almost too much room. I think he didn't quite understand what we're trying to do, I think the thing we have to focus on here is that I'm proud of the record, and whatever happened in the studio doesn't matter to anyone else, it's a private thing, the record is what we should focus on, because I'm very proud of it.

K.d.: I read you wanted to go to Elvis Costello.

K.d.: I was interested, yeah, but I wasn't sure because he's been three years to make a record, a real record, and I just wanted to make a record, I could have produced it myself, I might have liked it, I was ready.

Krak: You're taking your music more seriously now, not doing so many novelty songs and putting away the rhinestone glasses, which was the K.d. Lang of two years ago. The K.d. Lang of today seems to be on more of a mission in delivering her musical message.

K.d.: Umhm, perhaps. I think it's just more of a focusing, more of a maturity on my part. I mean I've been in the business for three years, of course I'm gonna change, of course I'm gonna grow, and I'm doing music. As to when I started was during and it's still in college. I don't think that's really, I mean, you're made up of a certain amount of molecules, and it won't change. To me I think being more, I mean, I don't know, subtle is the answer for me right now. I'm not saying that's the way it's going to stay, because I don't know, I change naturally, and I'll be changing, I'd like it, if I didn't do it, then I think it would be detrimental to my creativity, and it



Photo by Jeffery Campbell

would be lying to the audience.

Krak: The Canadian audience, or parts of it anyway, seem to think you're just your edge.

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Radio McGill



91.7 cable FM



TOP 30

ARTIST

1. Groovy Religion
2. The Mongols
3. Three O'Clock Train
4. K.D. Lang
5. Butthole Surfers
6. Siouxie & The Banshees
7. Front 242
8. Various
9. Psyche
10. Wiseblood
11. The Tear Garden
12. Various
13. Forgotten Rebels
14. Tools You Can Trust
15. Various
16. J. G. Jones Wild
17. The Legendary Pink Dots
18. The Throbs
19. Anne Clark
20. Clan Of Xymox
21. Eugene Chadbourne
22. Oversoul Seven
23. Capitalist Alienation
24. Various
25. The Railway Children
26. Fred Frith/René Lussier
27. Guana Batz
28. U.I.C.
29. The Residents
30. Lyres

ALBUM

1. Thin Gypsy Thief
2. Sleepwalk
3. Muscle In
4. Angel With A Larlat
5. Locust Abortion Technician
6. Through The Looking Glass
7. Official Version
8. Play New Rose For Me
9. Unveiling The Secret
10. DirtDish
11. The Tear Garden
12. Network Sampler
13. The Pride & The Disgrace
14. Again, Again
15. German-Canadian Friendship
16. Less Art — More Pop
17. Island Of Jewels
18. Proud To Be Loud
19. Hopeless Cases
20. Medusa
21. No Tears Tonight
22. Oversoul Seven
23. Capitalist Alienation
24. Animal Liberation
25. Reunion Wilderness
26. Nous Autres
27. Loan Sharks
28. Our Garage
29. Stars and Hank Forever
30. Lyres Lyres

12" singles

Chainsaw

1. Hurricane Fighter Plane
2. Chains Changed
3. Shift Away
4. You Often Forget
5. Reggae

World Beat

1. People Of The World
2. Beginning
3. Haunting Ground
4. Klap

1. Dub U5
2. Burning Spear
3. I Three
4. Bim Sherman
5. Beres Hammond

* Canadian

LABEL

1. Psyche
2. Primitive
3. Pipeline
4. WEA
5. Touch & Go
6. Polygram
7. Network
8. New Rose
9. New Rose
10. Wise
11. Network
12. Network
13. Star
14. D.Y.M.O.
15. Amok
16. B.Y.O.
17. Bias
18. Precision
19. Polygram
20. 4AD
21. Red Rhino
22. Edge
23. Alienation
24. Network
25. Factory
26. Vito
27. IO
28. Fringe
29. Ralph
30. Ace of Hearts

Network

1. Psyche
2. 4AD
3. Play It Again Sam
4. Wax Trax

CEC

1. Slash
2. Tuft Gong
3. Revolver
4. Klap

Compiled by the fuzzy but lovable Gary Shapiro — Music Director



First albums are difficult animals. Gary Briggs waited until his third album before he tackled a "difficult" work. For most bands, it's just getting on vinyl is worth enough. So what can a reviewer say about a local group that has spent over a year creating their first vinyl release? Yes, first albums are also difficult to write about.

Step number one is to avoid the subject. Like this: **Weather Permitting** has become a familiar name on the local club circuit. They've managed to hit most of the smaller bars and clubs that don't cater exclusively to the gay crowd. It is safe to say that with every successive live show, despite their quirky, somewhat inverted stage presence, they manage to endear themselves to a few new fans. A recent show at U of M's Cafe Campus proved that they have the ability to appeal to more than frustrated West Isles fans.

The **Weather Permitting** sound is a curious thing: it both invites and frustrates comparison. The laidback and ironic sense of humour suggests **Talking Heads**, but they don't sound like Talking Heads, really. Their blend of rock themes and folk flavour, reminiscent of R.E.M. (a comparison they probably despise), but they don't really sound like that band either. Despite attempts to peg them in a specific style or movement, **Weather Permitting** really do have a distinctive, fairly original sound, even if it isn't ground breaking.

There seems to be a lot of thought going into the songs of **Weather Permitting**. And the band's music is not just a collection of songs, but the ideas that the band's actual sound is on stage. There are a few problems with the album, the first being that there is not enough of it. The group has enough live material to another ten to fifteen minutes of music on vinyl. Another problem is that unlike established acts, **Weather Permitting** is having to convert songs that fans are used to hearing live into studio versions. While going from studio to stage adds to the dynamism of most songs, doing the reverse makes songs more subdued. To someone who has only seen **Weather Permitting** at Studio 10 Club Soda, into the Ground

records. The sound quality of good phrases to producer Duncan MacLachlan and engineer Morris Applebaum. And the selection of songs is surprisingly cohesive for a first time album set. The idea of a set musical concept is not yet here, but the disc is stylistically consistent and fairly close to the band's actual sound on stage.

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seems very restrained. The third problem with the album compounds the second, the mix, if anything, seems to contribute to this restrained feeling. Tracks which should sound powerful never quite reach the energy level one would expect. The main victims of this problem are drummer McGinn and bassist Shiner, whose respective talents aren't used to their full potential.

The selection of songs for the album is good, it acts as a good cross-section of the kinds of music **Weather Permitting** dabbles in. The vocal phrasing and well-written lyrics are reminiscent of two well-known rock musicians (who still retain names in the name of fairness). Missing is the song which generally garners the most crowd reaction at their shows, "I'm Getting Duller Every Year", because it was deemed too hard to recreate in the studio.

Weather Permitting's real strength emerges on tracks where the folk element of their sound is the strongest. These songs are the group's vocal harmonies. When the band is humming, as they do well on tracks like "Love is Good", they are at their best. Other than that, the tracks which make the best transition to vinyl are the naturally more subdued, introspective songs like "In the House".

The quartet will have to wait until a subsequent release before making a big hit, as it probably will in this latest release that they have the backing and the determination to make a commitment to what they are doing. This is, in itself, a very good thing. Do yourself a favour: pick up this album. It is worth it.

Robert Costain
John McEwen went to this party and he was wondering what everyone would do when they found out that he was the manager of the Associates. I didn't know what they thought, but they were kinda into him. And maybe that's the Associates' appeal in that you never know who is a fan.

Coming back after an extended tour of Ontario, the Associates have just enough time to change their lineup and then it's back to the road again. This time it's all new with a new lineup, a new sound, and they're coming back through the streets, and it's really not enough. They're coming back through the streets, and it's really not enough. They're coming back through the streets, and it's really not enough.

One can only hope for further success for the Associates. They set out before they hit the road will be at Les Folies Electriques, May 30.

WEATHER PERMITTING



ASSAULTS

by Brian Deed

John McEwen went to this party and he was wondering what everyone would do when they found out that he was the manager of the Associates. I didn't know what they thought, but they were kinda into him. And maybe that's the Associates' appeal in that you never know who is a fan.

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One can only hope for further success for the Associates. They set out before they hit the road will be at Les Folies Electriques, May 30.



what's looking for some ideas.

E.J.: Well I don't do this, thing...

E.J.: It's not that deliberate an effort then?

lan: No, I mean I am sincerely pissed off about things. It's just something that makes me really mad, these things, it just doesn't make me mad, I suppose.

E.J.: More human too, I suppose.

E.J.: More human?

lan: Sure, the music is part of being human, and trying to express their outrage is human, humor is very important obviously.

E.J.: Oh sure, because it all comes from pain, slip on that banana peel and it hurts, everybody else laughs because they know it hurts.

lan: Comedy is the misfortune of others, be a slapstick level.

E.J.: Yeah, in fact that's why one of the reasons stand up comics have to know the blues as well, you have to of had a tough life as well, because the guys who have had it their way all the time and are on top of it, they get up stage and try to be funny, and they come across as the jerks they are. It just doesn't work. It's just needing to go up there and doing it, it means something about you.

lan: Do you get nervous before a performance?

E.J.: Sometimes, I just got to take a piss and it all goes with it.

lan: You don't get nervous two weeks before a show or something like that?

E.J.: No, I do when I have a new song, 'cause the Station 10 here, I use that place like a tap to try out new material. The first time I do one, I always butcher it, so I learn from the mistakes.

lan: Why do you think comedians do so much drugs?

E.J.: Yeah, 'cause I've seen it, more than in the rock world.

lan: Because of the lure or the milieu of cocaine?

E.J.: I don't know, you find cocaine everywhere these days, anywhere there is people with too much money, I never bothered with it because I saw the be-

haviour before I was here, you know, I smoked half of Latsanon one year (laughter) but I never, cocaine, I figure I took enough as it, I did cocaine I'd be radioactive, it would be just too much.

Comedians and drugs, it just has to do with your base personality, I really doesn't have anything to do with what you're doing.

lan: I think it has something to do with what you're doing, I mean any performer, a musician or a comedian or a politician, or even peck, they are all into drugs, it's sort of being on a different person for some.

E.J.: But I'm not, I know that's me up there, that's one of the reasons that I really works, because it's me, and I make a point that everything's true.

lan: Everything's true? What do you mean by that?

E.J.: I don't make jokes up, I make observations, I notice things and I put them on stage, I don't tell jokes.

lan: Can you play anything?

E.J.: No, my hands, I have arthritis, hands, that's one of the pandemics, that I can't play a guitar, I took three guitar lessons and the dude gave me my money back. He said you'll never play guitar, don't try, beat either, your fingers don't have it, it'll hurt you too much. I was prepared to quit, but the pain and the blisters, but he said, no you have a different kind of pain happening here.

lan: Did you read "Witness" (John Belushi biography)?

E.J.: Well I read the excerpts of it in the paper.

lan: It's pretty sad...

E.J.: No, well it's an example of what will happen, it's just what you were saying about the comedians and the drugs. Some guys, they tap to create the rush that you get when the audience is funny, you're there's nothing to compare with it. When it all happens, especially when you're in control of the audience, they're listening, and they're reacting how you want and when you want, there's no rush

like it. And I guess some of these people try to create it, to have it at the time.

lan: Your song "War on Drugs" is it a serious statement, or is it more of a joke?

E.J.: Well no, it's more of the civil rights implications of it you know, the same are coming, you're in their sights, and only the guilty want to know their rights, there's a war on drugs, and then, "you like your job?" We think you're great, but if you want to keep it, you'll have to unite, there's a war on drugs. Then I go on with the civil rights implications, you know, "no shit, I quit, no smack, no crack, no coke in the back, not even if she says it's an aphrodisiac." Then the audience is laughing and they're reacting to it, and then I turn it into his future to John Belushi, and it just chills them, "he got so high passed out on the floor, he had enough. But no, who had to give him some more." Simple as that, I touch that nerve damn, that's the paradox which I like to have, I'm standing out there with a hockey stick in my hands and going (E.J. makes noises with mouth in which I really don't know how to spell, sorry — EC) and then I hit on these really heavy subjects, racism, sexism, all this sort of stuff, and I'll just put other people's words in my mouth.

lan: You can do that only up to a point, but I think you have to have a moral position behind that, you have to have a certain outrage.

You have to have somebody behind all this, the choosing of what you're saying, and the selling of what you're saying, requires somebody back there to have a moral position.

E.J.: Yeah, I'm very anti-racial Canadian moderate. Then as far as the only people, the only people I piss off on any of these subjects are the extremists, and I'm very proud of that, I get the extremists on both ends of an issue equally pissed, and, the moderates in the middle laugh with me.

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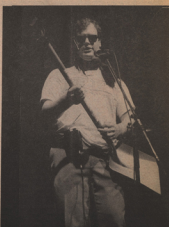
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work with it because they have the timing. The ones who blurt things with no aim at all, they're tough to deal with, there's no mind there to connect with. One of the things you can do to get the audience on your side and somebody will punch him in the head. The good heckler says something about what you're talking about, so, it's that the only people, the only people I piss off on any of these subjects are the extremists, and I'm very proud of that, I get the extremists on both ends of an issue equally pissed, and, the moderates in the middle laugh with me.

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lan: I like to drink when I'm on stage, not a lot.

E.J.: Oh OK, not me, I keep really straight, I haven't smoked dope since about the third time I've played.

lan: You're looking healthier (laughter).

E.J.: Thank you, thank you, because I did a set high, and I'm grooving, and it's great, but the comedy, the timing is off.

lan: No, but you look really good (laughter).

lan: You're a very genuine man (laughter).

E.J.: Well, I can't ignore it, I'll go right back at them, I have to.

Conversation goes around the subject of touring, about how easy it must be for E.J. to tour as opposed to D.A.F.P. having to lug all of their equipment around, renting vans and so forth, good places to play across Canada, and finding a good soundman. Then about what they're like on stage...

That was the cue to end the interview.

SKINNY PUPPY

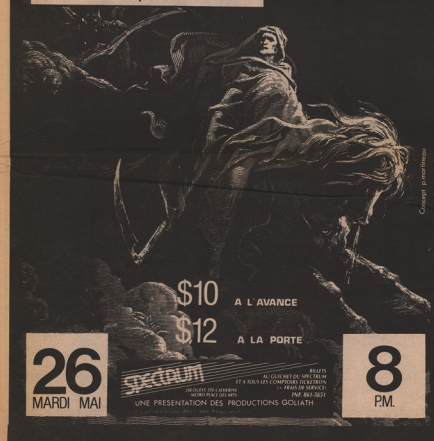
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